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February 1989

CALL LETTER

ktsb

The Official Publication of KTSB-Austin's Alternative at The University of Texas at Austin

METAL MADNESS

Texas Student Publications
KTSB Radio 91.7 Cable FM
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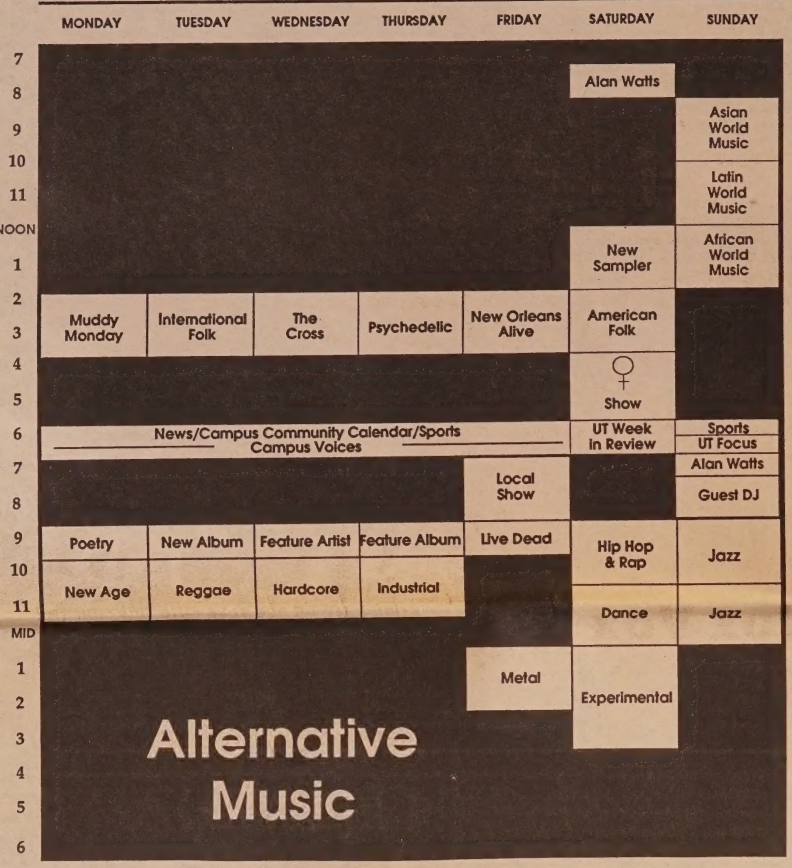

The KTSB programmming schedule is set up with the alternative listener in mind. Just by looking at the clock, you will know whether it's time for a featured speciality show or a varied mix of music—unavailable anywhere else on Austin radio. Whenever you tune in, you can expect programming designed for the listener. KTSB frees you from standard, boring radio fare.

Not to say that you won't be able to hear a professional sound or a responsible, yet creative, attitude—that is what we specialize in. A large part of the "alternative" in "Austin's Alternative" are KTSB's speciality shows. We have added some new shows geared to our listener's needs: *The Dance Show*, Saturday nights; *International Folk*, Tuesday afternoons; and *New Orleans Alive*, Friday afternoons. Our old stand-bys are back and better than ever and reorganized to coordinate music with mood. Hardcore, metal, experimental and industrial still rule the airwaves at night, while American folk, blues, world music and Christian rock hold the mornings and afternoons together. All in all, the music you want to hear is available when you want it.

KTSB continues with news to keep you informed and up-to-date with the UT campus and the Austin community with sports, *Campus Voices* (student culture and information), and the weekend focuses. Campus activities and events are featured during each newscast.

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KTSB is the official student radio station at The University of Texas at Austin. For more information, drop by our office in the Varsity Center or give us a call at 471-5106.

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The *Call Letter* is published monthly except January by KTSB. The opinions expressed herein are those of the individual writers and do not necessarily represent the views of KTSB.

The *Call Letter* always welcomes any submissions in the form of editorials, art, reviews, and comments as long as they are accompanied by a name and phone number. If you are interested in interviewing bands, local or touring, please contact Greg Headley at the KTSB office. You can also contact the editor of this here rag at the same number, 471-5106.

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KTSB — FM Update

KTSB's struggle for an FM broadcast license continues apace. Last month KTSB hit a snag when the Federal Communications Commission informed us that the UT Main Building tower was unsuitable for our broadcast antenna. It seems that location was too close to another Austin radio station and posed a problem of possible signal interference. So we dusted off the maps and hit the streets looking for a new transmitter site. We are happy to report that we located a site only a few miles to the east of the tower which should be suitable for all concerned. We have now filed an amended application at the FCC specifying this new site.

The new location still puts the station signal over UT and almost all of Austin. As presently figured, KTSB would serve more than half a million people in Travis, Williamson and Bastrop counties and bring the sound of truth to the souls of these captive areas behind the "commercial curtain."

The only sad thing about having to refile a new KTSB application with the folks in Washington is that it sets us back by about four months. So the long and tedious process of obtaining our own non-commercial educational broadcast FM facility could still be as long as a year or two away. They say that patience is a virtue, but comforting platitudes aside, this is all the more reason to get hooked up to cable radio with Austin CableVision so you can keep up with the latest sounds and the voice of the student body.

Jox Vox

I want to let you in on a little secret: KTSB has a sports staff. Honest we do. In the past, the staff has been concentrating solely on itself, but it is time to reach out and tell the Austin sports fan what we have to offer.

For starters, we do four casts every weekday. A 9 a.m. report which includes the scores from the previous night and a wrap-up of the previous night's top stories. At noon, we will repeat the important scores for those who slept a little late and keep you up-to-date on the day's events. Our 6 p.m. cast promises to be a unique addition to the Austin sports scene. Each night, in addition to the day's top stories, we will present a weekly feature highlighting a different sport each day of the week. Schedule for the features has not been set, but expect a Wednesday night baseball report each week as well as NBA news, college hoops and UT sports (of course).

Certainly the hockey fan in Austin has been largely ignored by the media. We want to correct that and we will be doing weekly reports on the NHL.

Our cast of the day is at 9 p.m. We update the latest scores and cap off the day with any late-breaking sports news.

Our coverage does not stop there. One of our goals for the spring is to find more side stories such as interesting things about the Austin sports scene you would not normally see or hear.

Then there's the *Sunday Sports Show*. Now a telephone hook-up allows us to take calls from listeners and let them talk about whatever they want. Once a month, we will have a sound-off show where we take off our "journalist hats" and give our own opinions as followers of sports. However, the focus is on our listeners who can take the whole half hour as long as the phones keep lighting up.

So, there really is a lot of sports on KTSB. We have been hiding for awhile, but we'll be heard soon enough. Keep an open ear for us this semester.

Watts New?

Alan Watts (1915-1973) was one of the great teachers of our time. A renowned scholar and philosopher, he was instrumental in introducing Eastern thought to Western man. During his life, he wrote hundreds of articles on philosophy and religion along with 33 books translated into 11 languages. KTSB is proud to present the *Alan Watts Lectures*. The lectures can be heard each week on Saturdays from 7-8 am and Sundays from 7-7:30 pm, only on KTSB--Austin's Alternative.

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GNUS

The KTSB news department will feature several changes in its programming format. First of all, we are extending our 9 a.m. newscast. The new, improved, extended cast will include not only news, sports and weather, but also: a daily campus and community calendar to let you know what's happening on campus and in the Austin community, and a daily review feature (we're still working on a clever radio name). Well-known local reviewers will present UT exhibits and productions on Mondays, films on Tuesdays, records on Wednesdays, books on Thursdays, and concerts on Fridays.

Secondly, we are putting a couple of new features into our already extended 6 p.m. newscast. Monday through Thursday, we will have a "student on the street" interview, letting students voice their viewpoint on a particular current event. Fridays, Ray Seggern will host the week's City Council wrap up. And of course, we still have the *Campus/Community/Club Calendar*, giving you the scoop about what's happening nightly with the Austin music scene. We will also begin presenting editorials.

Thirdly, there's a change in our format at 6:30 p.m. Sundays. Following *Sports Spotlight*, we now have two, count 'em, two news shows that will alternate every other week. We still have *UT Crossfire*, our ever-controversial debate show. But starting February 5, we will premiere a new show, *UT Focus*. It will be an interview show spotlighting UT personalities, from the UT regents to the guy who sits beside you in Geophysics. Nicki Starr, assistant news director, will be producing and hosting *UT Focus*. So tune in to see if her guest is someone you know...or just tune in to here her voice.

Well, that's all she wrote, folks. Remember, newcasts air weekdays at 9 a.m., noon, 6 p.m. and 9 p.m., and Sundays at 6:30 p.m. To stay informed with world, national, state, local and campus news, listen to KTSB-Austin's Alternative.

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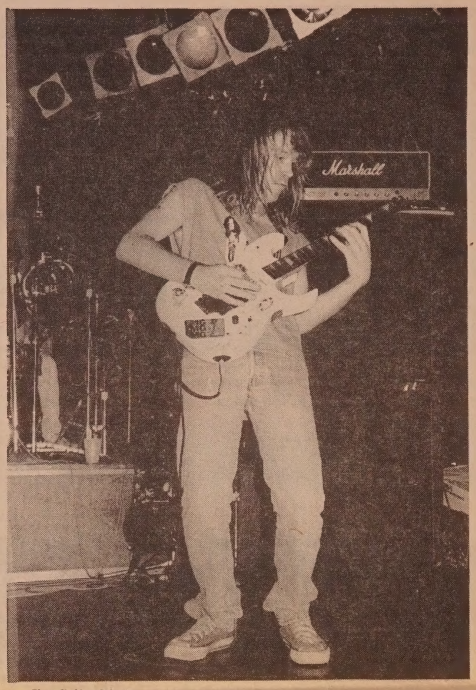

Photo: Kathleen Suharin

Joe Novak of *Dread* demonstrates full command of both A minor and D minor chords as he crunches out another night of musical mayhem at a fashionable Austin watering spot. Joe's non-skid footwear helps keep him from being blown off stage by hurricane force winds created by stack of Marshall amps at rear. (Hair styling courtesy Mark Farner Studios)

By Ray Seggern

Because metal has come to mean so many things to so many people, it is very difficult to find any real common denominators to clarify exactly what it is. Bands can be either blatantly commercial or progressive (or more likely, somewhere in between). As a result, diametrically-opposed bands are now described by the same label—"metal." This ever-growing category includes bands from Slayer to Stryper, from Kingdom Come to King Diamond.

It would be terribly simplistic, though, to view metal, ranging from pop to power, as one-dimensional. Instead, you must realize that many characteristics make up a band's personality—metal or otherwise. These include lyrical topics, vocal style, image, appearance, attitude and...oh yeah...musicianship.

The criteria, then, is multi-dimensional. Some bands can still be readily labeled as glam, thrash, etc. The best, however, cannot.

There are three basic stereotypes which make up (pun intended) the lay observer's perceptions of metal: 1) the pretty-boy glam rocker, 2) L.A. street-gang bands and 3) the unrepentant death-thrasher. These stereotypes explain much of the apprehension and misunderstanding surrounding metal. Hopefully, outside these narrow boundaries lies some sense of truth of what metal is all about.

When looking at the Austin metal scene, there are clear examples of each stereotype. But it becomes obvious that there is a lot of diversity, in both style and quality. There are awesome bands, average bands and downright awful bands.

But there is more to understanding how Austin metal survives than just looking at the bands. The clubs, programs and publications which promote metal deserve recognition for their contributions to the scene. On the whole, they exist outside of the mainstream of Austin music. Print-wise, metal has relied largely on the fanzine. These generally focus on the underground and are independently-produced and published. Emphatic "hell-yeah's" go to *Gray Matter*, *Skin-n-Bones*, *Glitch News*, *Oasis*, *Torture* and Bobby Ruggerio for November's story on metal in the *Daily Texan's Images* magazine.

Notably absent from this list is *The Austin Chronicle*, which has come to represent *the* word in Austin music. *The Chronicle* now appears to be an establishment publication when it comes to music. Hence, they don't, (and don't have to) care about metal. It doesn't cleave to the present trends of popular Austin music. Their music critics admittedly dislike metal and that's their prerogative. Stories about metal are few and far-between, and seem obligatory and after-the-fact.

1988 was a significant year for metal in terms of local radio and television coverage. In April, KTSB's debut brought metal radio to Austin for the first time. You can hear the *Metal Show* from 1 a.m. to 3 a.m. every Friday (so listen!). In November, community radio station KAZI offered another metal program, the short-lived *Metal Meltdown*, with hosts the Padre and the Rockin' Rabbi. Suspended in December, the show's future is uncertain.

Austin Access Television (ACTV) also supports local metal with programs such as *Rockline TV*, *Pegasus 2362* and the excellent live program, *Dullavision*. VJ Scott Spurlock fuses metal, hardcore, industrial and alternative music into a killer show featuring a different bandlive in the studio each week (I give it a "10", two thumbs up, whatever—you get the idea.)

For live music, the Back Room has become the premiere metal club in Austin. Besides

Austin Metal

By Corey Mitchell

This is a list of sure-fire metal bands to see live. This list is by no means exhaustive, but should give you an idea of the diversity of bands in Austin. They are in listed alphabetically.

Agony Column is doom metal with a Texas flavor. It isn't really death metal, but AC is heavy-as-hell and "in your face"--appropriately enough, HELLBILLY. They'll inspire you to thrash one minute, and crack you up the next with their country influence.

Band From Hell--here's a band that has gone through some changes. They recently acquired guitar ace David Spann, continuing the tradition of killer guitarists in BFH. Bassist Troy Dillinger is now handling the vocal chores. Catch them live at their steady gig, "Hell Nite," every Thursday. Check them out with their revamped lineup. You won't be sorry.

Civais is one of the most powerful metal bands in Austin. Their early-Priest Metallica influences meld into a ripping sound, capped off by the soaring vocals of Kelly Kasparek. Civias was voted "Best Metal Band in Austin" by the Metal Show's year-end listener survey.

Dread is the most unique, captivating metal band to hit Austin since Watchtower. James Bryant's hard-hitting, socially-aware lyrics are brought over-the-top by some of the most intricate, yet devastating music this town has ever experienced. Dread also features the shredding leads of ex-BFH guitarist Joe Novak.

EMG is the heaviest, psychedelic crossover experience in town. Check out their latest cassette, *Free Downers and Handguns*. Pick hit heard on KTSB--"The 4's."

Onyxx is perhaps the highest-profile, commercial metal band in town. They sound good, look great, and are like no other band in Austin. A fun, yet intense, live show.

Raging Saint includes some seasoned veterans of Austin's hard rock community in their line-up. According to John Porter, Saint's lead guitarist and founder, "We're high-energy, all-original rock-and-roll." Ex-Nervous Wreck member, Lee Young, recently joined the band as rhythm guitarist.

Skullduggery is a new addition to the metal scene, and features one of the best lead guitarists to come around in a long time, Tony Nobles. They are heavy, but they maintain a somewhat commercial appeal.

Young Thunder's twin-guitar assault and piercing lead vocals make them a band to watch. Their influences include King Diamond and Iron Maiden, but they definitely create a sound of their own.

Zero Tolerance is one of the most exciting, heavy-yet-fun bands to hit Austin in ages. With no makeup and no pretensions, their straight-forward power metal shows a sense of the world and, equally important, a sense of humor.

giving local bands a place to play, the Back Room presents many roadshows which probably wouldn't play Austin without the club's willingness to book them. The Steamboat recently started a "Metal Nite" on Tuesdays. These shows are taped for future cablecasting on Austin Access' *Rockline TV*.

One major development on the horizon is the re-opening of The Ritz, once heralded as Austin's major metal venue. The Ritz will have shows open to all-ages, filling a major void in the scene right now. Expect a $3 to $5 cover charge—but it should be worth it.

National recognition will be directed at Austin metal during 1989. Dangerous Toys, Austin's metal success story of 1988, will release their debut album on CBS/Columbia. Former Watchtower vocalist Jason McMaster ended the Toys search for a full-time frontman, finalizing the deal they were offered after 1988's South-by-Southwest Music and Media Conference. The advance copy of their album sounds good and should be well-received nationally, focusing more attention on Austin.

Another founding father of Watchtower will make his mark on the national scene. Guitarist Billy White has joined Dokken along with ex-Europe guitarist John Norum. Their collaboration should provide a note-worthy tandem guitar assault and should figure prominently among metal releases in 1989.

It is ironic, given the avant-garde nature of vintage Watchtower, that two purveyors of the Austin underground will stake their claim to real metal fame in such "above ground" bands as Dokken and Dangerous Toys.

Speaking of Watchtower, they have recruited ex-Militia/Assalant vocalist Mike Soliz. The band is re-recording the *Instruments of Random Murder* demo, originally recorded with McMaster in 1987. Tower will also have a song on an upcoming *Noise* compilation album. According to drummer Rick Colaluca, "We've also got four songs on the four-track that no one's really heard yet."

Watchtower was always one of those hard-to-label bands, and given their level of musicianship, I'm sure whatever they come up with will be creative and challenging. The real question is whether Soliz can fill the dinosaur footprints left by McMaster.

1989 should be a big year for Austin metal. These major develoments are important, but the bottom line is the audience. Over 350 people turned out for the December 20 show at the Back Room featuring Agony Column, Civais, Dread and Zero Tolerance. The clincher—it was a Tuesday night. It's no secret that metal fans are among the most dedicated of all. The future of metal, then, lies in their hands—nowhere else.

MORE RADIO NEWS

Another reason to add KTSB to your menu of audio options has recently made itself apparent. A few weeks ago a new radio station calling itself KLTD-FM (Kool-99) joined Austin's familly of broadcasters featuring a format of rock and roll oldies. This now adds to Austin's KQFX (the Fox) and Z-102 as 'oldie' or 'classical rock' stations. Since Austin can also pick up San Antonio's Magic 105 (another oldies format), this makes a total of four local stations devoted to bringing us instant flashbacks of pop music history.

KTSB of course welcomes this surfeit of radio stations specializing in old music. In fact, we can't get enough of them, because the more oldies being played around town...the better KTSB sounds to those of us who are interested in what is new.

And speaking of radio stations, it seems that an already crowded dial is due to have a few more signals wedged into it in the next year or so. On the drawing boards at the FCC are new stations for Georgetown, Elgin and Johnson City. Surely some of these signals will be heard in Austin. On top of that, we also find that the FCC is allowing a number of local FM stations to increase their power. K-98, Z-102 and KSSR (in Bastrop) are all increasing their power to 50,000 watts. At this rate one would think there are certain Citizens Band radios that might get 50,000 watts if they just ask the FCC the right way. In any case, with all these new signals, Austin is bound to have a wider choice of programs for the listener to choose from and we welcome that.

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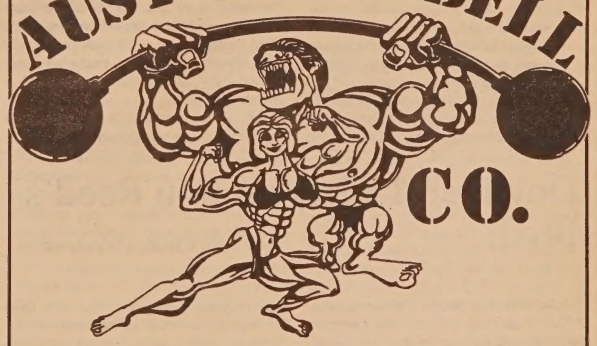

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Milkmen deliver new album

By Greg Beets

Since their humble, mid-80s beginning in Philadelphia, the Dead Milkmen have been relegated by the rock music press into the critic-created category of "scruff-rock." Defining characteristics include: a complete disregard for fashion, a three-day growth of beard, sloppy instrumentations and lyrics that are spat rather than sung.

On their recently released fourth album, *Beelzebubba*, the Milkmen continue in this vein, with a few added surprises.

The Dead Milkmen are the epitome for every garage band formed by suburban adolescent outcasts who are drunk on hormones and mad at the world. In this respect, they are sort of a post-punk, 80s version of the Modern Lovers. It doesn't matter who you are or what you do, it is impossible to avoid the wrath of the Dead Milkmen. From right (*Right Wing Pigeons* from the album, *Big Lizard in My Backyard*) to left (*The Thing That Only Eats Hippies* from *Eat Your Paisley*); they are pissed off at everyone.

Co-produced by Mike Stuart and Glass Eye's Brian "Orchard Breath" Beattie, *Beelzebubba* is the Milkmen's best album to date. One reason is the lack of a five-minute waste of time to close out the record. Up to now, the Dead Milkmen have never made consistantly good albums. *Beezelbubba* breaks that chain of mediocrity. This album can be listened to straight through.

Like its predecessors, *Beezlebubba* starts with the Milkmen's trademark one-third galloping rhythm to begin a song that is, well, just a tad bit anti-Greek, called *Brat in the Frat*. You get the message.

Then, the band takes aim at the trials and tribulations of James Brown with the brass-infested *RC's Mom*. Singer Rodney Anonymous does one of the best impressions of the Godfather of Soul that a white man could ever do. Guitarist Joe Jack Talcum plays a chugging, Bootsy Collins-style riff as Anonymous screams, "Gonna beat my wife!" Only the Milkmen could do a song this offensive and tasteless, yet do so while still remaining in the realm of good-natured satire.

Talcum takes over the vocal duties on *Punk Rock Girl*: a Dead Milkmen mentality excuse for a love song that tugs at your heart with lyrics like, "Give me a chance/We'll go slam dance/We'll dress like Minnie Pearl/Just you and me punk rock girl." If there is a hit single on *Beelzebubba*, this is it.

Side two begins with *Smokin' Banana Peels*, a trippy excursion into Chiquita euphoria that builds and falls while Anonymous is screaming, "It's so mellow!" as if he was deep into some sort of terrifying hallucination involving larger-than-life insects. This is followed by a simple stein-swinging ballad called *The Guitar Song*.

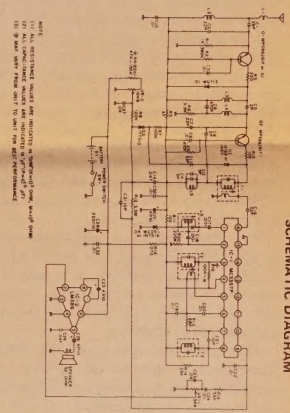
Ringo Buys A Rifle has Ringo Starr seeking revenge against his former band mates for keeping him mute all through the group's history. "He doesn't want to be cute," Anonymous sings, "He just wants to shoot/Make them all pay/Blow them away!"

For a band from Philadelphia, the Dead Milkmen have a surprisely hillbilly-influenced sound. It's not Hickoids-style music to swing from the chandeliers, but at times it is reminiscent of Randy Travis on speed. Perhaps this is why Austin serves as a sort of second home to the band. *Beelzebubba* was recorded at Arlyn Studios and their last release, *Bucky Fellini*, was recorded at the Fire Station in San Marcos.

Their love for the city surfaced musically in the song *Six Days* from *Eat Your Paisley*. "I loved it in Austin/I wanted to stay/Cheap rent and Lone Star beer/Lots of places to play." So, where is this cheap rent, guys?

Diligent members of the FCC and Tipper Gore committee carefully screen master recordings for obscenity in preparation for mass arrests and radio station license jerking action. Rest easy America, untoward noises and thoughts will soon be banished, making the world safe for BMW's.

How to Hook Up KTSB



SCHEMATIC DIAGRAM

Down and Dirty on Lou Reed's Blvd.

By Charles Westerman

New York, Lou Reed's nihlistic scenario of New York City, is a cohesive statement that implies old punks never burn out, at least not without a fight. A compelling drama of big city gangs, violence, drug abuse and political injustice, *New York* is one of the most poignant albums to surface in recent years.

"Caught between the twisted stars the plotted lines the faulty map/That brought Columbus to New York," sets *New York's* opening scene, *Romeo Had Juliette*. Not the immortal Sharespearean lovers, but rather Romeo Rodriguez and Juliette Bell, a young street couple struggling to stay above the gangland Manhattan projects. Containing reoccurring alusions to teenage rebellion and civil harrasment, the album may draw a few comparisons to *Born To Run*, Bruce Springsteen's classic saga of the streets.

On *Halloween Parade*, subtitled *AIDS*, Reed paints a carnival atmosphere of homosexuality by utilizing images of urban, fairy tale characters. *Endless Cycles* and *Dirty Blvd.* present a demise in father and son relationships; while *Xmas In February* touches on post-war emotions of Vietnam Veterans(clearly a topic Springsteen has touched also.)

Reed's collection of refuged punks are portrayed as crack-crazed hoodlums, fags, junk pushers and whores who have fallen into the cracks of America's political and social system. Reed testifies on *Dirty Blvd.*, "They dream of being a doctor or a lawyer or anything/They dream of dealing on the dirty boulevard." This unescapable sense of alienation is the center of the album's message.

Overbearing production, a common trait of previous Lou Reed albums, resurfaces on the repititious *There Is No Time*, where the lyrics are drowned into a speedy guitar and prominent drumming. Fortunately, Reed quickly regains momentum with *Last Great American Whale* and *Busload Of Faith*. The former song a well-crafted ecological protest with stark humor with former Velvet Underground member, Maureen Tucker, appearing on percussion.

Reed gets a little out of control in *Straw Man*, an anthemic, stinging guitar track with a rousing vocal performance. Reed takes his swings at Jimmy Swaggert and the now infamous, pompous preaching of U2's Bono, all in one sniping breath.

Finally, *New York's* serenade is *Dime Store Mystery*, a five-minute crucifying lament and dramatic conclusion to the horrifying tale of New York City.

Violent Femmes

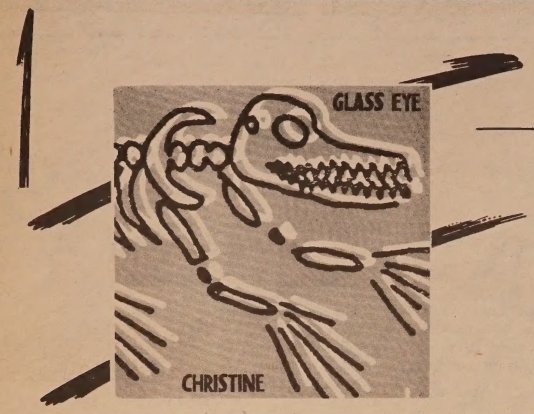
by Robin Longman

Never have I had such suspicion towards an album as I had with Violent Femmes' fourth effort, *3*. Such resistance to the idea that it could actually be good.

I am here to settle the matter once and for all. Yes, the original three members (Gordon Gano, Brian Ritchie and Victor DeLorenzo) are on this album; no, Gordon Gano does not preach too much; and yes, it is good.

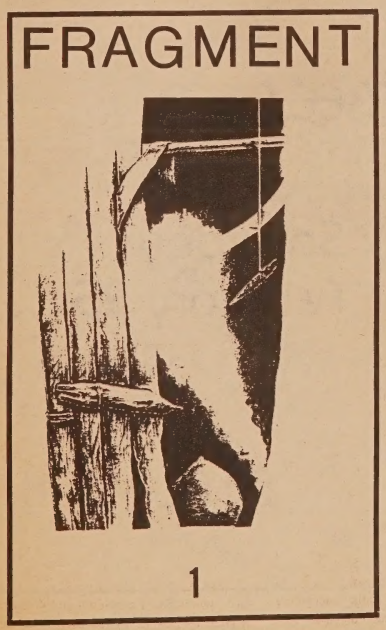
Stylistically, this record falls somewhere between the self-titled first record and the second, *Hallowed Ground*. The bouncy bass lines, folkish guitar and minimalist drums supplemented by other percussion instruments are back, but the incredible happiness-despite-the-world attitude of the Violent Femmes is tempered by introspective, angst-ridden lyrics. It seems that the band as a whole and individually, has grown up. (Angst is not only for the young.)

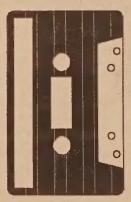
Now it's your turn to grow up. Overcome that cynicism and suspicion and give this one a chance. Buy it. Listen to it. Find out for yourself.



KTSB Platter Matter

1. Glass Eye
   Christine (ep) — Bar None/Restless
2. Violent Femmes
   3 — Slash/Warner Bros.
3. Feelies
   Higher Ground — A&M
4. Ed Hall
   Albert — Boner
5. Prohibition
   Flophouse — Fortress
6. Lou Reed
   New York — Sire
7. Traveling Wilburys
   Traveling Wilburys Volume I — Warner Bros.
8. They Might Be Giants
   Lincoln — Bar None
9. Brave Combo
   Humansville — Rounder
10. Was (Not Was)
    What'sUp, Dog? — Chrysalis
11. Hunters & Collectors
    Raw Material — IRS
12. Ciccone Youth
    Whitey Album — Blast First
13. Fine Young Cannibals
    She Drives Me Crazy (12") — IRS/MCA
14. R.E.M.
    Green — Warner Bros.
15. Wagoneers
    Stout & High — A&M
16. Dead Milkmen
    Beezlebubba — Enigma
17. Nancy Griffith
    One Fair Summer's Evening — Waterloo
18. Salt-n-Pepa
    A Salt With A Deadly Pepa — Next Plateau
19. Skinny Puppy
    VivisectVI — Capitol
20. Dinosaur Jr.
    Bug — SST
21. Paycheck TV
    Alligory and Self — Spin
22. Various Artists
    Secretions — C/Z Records
23. Choo Choo Train
    High — The Subway Org.
24. Scrawl
    He's Drunk — Rough Trade
25. Rapeman
    Two Nuns and a Pack Mule — Touch 'n Go
26. Lucinda Williams
    Luncinda Williams — Rough Trade
27. Ziggy Marley & the Melody Makers
    Time Has Come — EMI-Manhattan
28. Various Artists
    Beleza Tropical — Sire
29. My Dad Is Dead
    The Best Defense — Homestead
30. 1,000 Homo DJs
    Apathy — Wax Trax
31. Front 2 4 2
    Front By Front — Wax Trax
32. Various Artists
    It Came From Jay's Garage — Celluloid
33. Trotsky Icepick
    Baby — SST
34. Live Skull
    Snuffer — Caroline
35. Various Artists
    MVP:Reggae from Around the World — RAS
36. Close Lobsters
    What Is There To Smile About — Enigma
37. Mamou
    Mamou — Jungle
38. Caterwaul
    Beholden — IRS
39. Steve Earle
    Copperhead Road — UNI
40. Fearless Tranions From Hell
    HolyWar — Boner
41. Chemical People
    So Sexist — Cruz
42. Go-Betweens
    16 Lovers Lane — Capitol
43. Duke Robillard
    You Got Me — Rounder
44. Stick People
    All Over Your Stuff — (cassette only)
45. Alison Rogers
    Store-bought Cookies — Bum-ba-da-dee
46. Toots Hibbert
    Toots In Memphis — Mango
47. Angry Samoans
    STP not LSD — PVC
48. Flour
    Flour — Touch 'n Go
49. The Saints
    Prodigal Son — TVT
50. Krewman
    Plague of The Dead — Lost Moment
51. Peter Hamill
    In A Foreign Town — Restless
52. The Arms of Someone New
    Promise — C'est La Mort
53. Heavenly Bodies
    Rains on Me — C'est La Mort
54. Soundgarden
    Ultramega OK — SST
55. Danzig
    Danzig — Def American Recordings
56. Full Time Men
    Your Face My Fist — Coyote
57. Disappear Fear
    Echo My Call — Refined
58. Puilhead
    Trait — Wax Trax
59. Randy Newman
    Land of Dreams — Reprise
60. Christmas
    Stupid Kids — IRS
61. Elvis Hitler
    Disgraceland — Restless
62. The Chills
    The Lost EP — Homestead
63. Groove Farm
    Alvin is King — The Subway Org.
64. Pussy Galore
    Sugarshit Sharp (ep) — Caroline
65. Youssou N'Dour
    Immigres — Virgin
66. Death of Samantha
    Where the Women Wear... — Homestead
67. Game Theory
    2 Steps From the Middle Ages — Enigma
68. Sink Manhattan
    Bleak House — No Age
69. Let Black Berries
    Animal Necessity — Restless
70. Animal Time
    Jacked Up? No More — Brave Dog





by Rob Forman

This is the first in the much-anticipated series of cassette releases by *N.D.* editor Daniel Plunkett with the idea of getting music released by the artists he normally writes about. But even better, instead of putting the tapes in a normal cassette case, he has used a package similar to the magazine itself, enabling him to include artwork, interviews and poetry as well. In this first issue, he has given one side of the tape to a relatively well-known experimental artist and the other to someone with very little music available.

Jeff Greinke has been recording since 1984 when he founded his own record label, Intrepid, out of Seattle. Since that time he has released four cassettes and three LPs worth of captivating music that has received worldwide attention. The music included on *Fragment* is less intense than on previous works but the music he creates is so mellow and atmospheric that this is really like splitting hairs. His music is quite reminiscent of Brian Eno's and Harold Budd's ambient works, but where they tend to lean toward melodic usical structures, Greinke weaves tones and sounds around each other to produce his very cinematic music. This music is very mellow, yet he manages to create nice moments of tension and many tracks are quite ominous. My only complaint (and a minor one), is that like all of his releases, the pieces are a bit too short. Just when you begin to get into a track, it fades out. Still, this is beautiful stuff and a nice introduction to his musical style, too spooky to be new age and too pretty to be industrial.

Pierre Perret's side on the other hand is one long piece, an excerpt of a longer one at that. On a casual first listen, I thought this guy just dropped a microphone out the window and let the tape roll, but on closer inspection this isn't the case. Instead, what he has done is record everyday sounds (doors, dogs, cars and voices) and unique sounds (carnival music, singing monks and tribal chanting) and organized them linearly, creating a kind of travelling experience. This cannot really be called music other than that he composed the overall piece, not the sounds within it. Only towards the end does any sort of rhythm come through, and this is only for a few minutes. While the sounds are quite diverse and dynamic, the listening experience is rather peaceful and trance-like. Also, the microphone he used must have been extremely sensitive. For example, when the dogs are panting I could almost see the saliva on their tongues. These kinds of touches make the piece a real joy.

Also included with the tape are interviews with each artist and their recording histories, a poem by G.X. Juppitter-Larsen of the Haters and some very nice drawings by Arthur Potter. While the music on this cassette isn't life changing, the overall package is hard to resist: I'm already awaiting future issues.

Fragment is available at Sound Exchange and Waterloo. Or send $6.00 to *N.D.*, PO Box 4144, Austin, TX 78765.

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